

If you see it in the "London Free Press" it is so.

# READ AND REFLECT.

NOTICE TO OUR PATRONS—If the individual members of an audience would stop to think for just an instant, they would undoubtedly appreciate the fact that the habit of rising from one's seat and leaving the theatre before the curtain falls, is a most annoying one, and one that should be stopped. We therefore beg our audiences to kindly remain in their seats until the close of the performance.

Evenings—doors open at 7:30; curtain rises at 8:15 sharp. Matinees—doors open at 1:30; curtain rises at 2:30 sharp.

The plan of the House will be kept at the confectionery parlors of Mr. Hewitt Fysh, King and Richmond Streets, corner of the Opera House building, where all seats may be reserved up till seven o'clock on the evening of performance.



Plan opens for each attraction two days in advance.  
Seats can be secured by mail, telegraph or telephone. Telephone 732.  
Physicians are requested to register at the Box Office, leaving seat number, as this will enable Ushers to find them if called for, without disturbing the audience.  
Carriages can be ordered at the Box Office or of the Chief Usher.  
Please report to the management any inattention on the part of the employees.  
Overcoats, packages and umbrellas checked for a small charge.  
For all lost articles apply at Box Office.

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after the Opera is over  
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GUS. SCHABACKER ..... STAGE MANAGER.  
JAMES LAMB ..... CHIEF USHER.

Monday, September 12th, '92.

## + PROGRAMME. +

The Popular and Versatile Actress,

**JOSIE MILLS**

Supported by her Excellent New Company, and

FINE BRASS BAND AND GRAND OPERATIC ORCHESTRA,

Producing the great sensational play in four acts, entitled

## THE GAMBLER'S WIFE

CAST.

ALEC FAIRFAX, ..... FRANK AMBROSE  
JACK MASON, ..... J. J. OWENS  
DUNCAN LEMOYNE, ..... W. T. ROBSON  
JIM BIXBY, ..... J. W. TURNBULL  
MAX WAYNE, ..... C. E. CAIRNS  
PAT MURPHY, ..... J. E. SHERIDEN  
LITTLE JACK, ..... MASTER WILLIE  
ETHEL WAYNE, ..... MISS SIDNA NOGVELLE  
MRS. BOGGS, ..... MISS KATE DENIN

—AND—

JOSIE MILLS, as BESSIE FAIRFAX.

(Programme Continued on Page

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## EXCUSE ME!

But this is our Twenty-First Season, and in this progressive age of lively competition and other good things, it pays everybody to be well informed. Readers of the Opera House Programme are advised that London possesses a haven of recompense for all lovers of Music, where everything in the music line, of the finest quality, can be obtained on the most liberal terms, at reasonable prices. That well known place is CHAS. F. COLWELL'S Popular Music House, 171 Dundas Street. There you will find one of the choicest assorted stocks in Canada; consisting of the various kinds of Musical Instruments, Music Books, Strings and Fittings, White Sewing Machines, besides a fine display of Pianos and Organs, (both new and 2nd hand) by leading makers. Intending buyers are invited to call. Telephone 97 or 87.

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A MAN

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IN THIS PROGRAMME  
APPLY TO

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OPERA HOUSE,  
CITY.

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# Burns

\* \* **SAYS**  
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LARGE VARIETY AND LOW PRICES.  
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## Attractions Booked.

A partial list of the attractions that will follow in the course of the season, includes—Verona Jarbeau; Dan McCarty; Ida Van Certland; Lillian Lewis; E. S. Willard, (the great English actor); Fast Mail; Said Pasha; Storm Boston; Kate Emmett; Robert Lowning; Under the Lion's Paw; Rhea; C. B. Hanford, in a grand spectacular production of Julius Caesar; Primrose and West's Minstrels; Bostonians in Robin Hood (the latest New York comic opera success); Private Secretary; Good Old Times; Guy Brothers' Minstrels; Ramsey Morris; The Stowaway; Gus Hills' World of Novelties; Rosina Vokes; After Dark; Margaret Mather; Katharine Robar; Tar and Tartar; Ezra Kendall; and many others of the strongest attractions on the road.

## Between the Acts.

Be good—and you will be a curiosity.  
A word in mind is worth two in the dictionary.  
The silver question—"Can you lend me a quarter?"  
The line that tailors hang clothes on—Masculine.  
Edmund Yates, the distinguished London journalist, who thought going to jail was a joke, has come to realize that it is a yoke.  
Dan Manning eats one meal early in the morning and another at night. He was once an editor, but lately has taken to eating an extra meal.  
"Reading maketh a man full," says Bacon, but a man who gives to a judge that excuse for his unsteady condition will receive a sentence not found in any of Bacon's philosophy.  
Young ladies at a certain Western college are taught how to make bread. When they graduate they are known as college-bread women, and are in great demand with housekeepers.  
"Do you know," said a sly youth to his sweetheart, "do you know that Englishmen believe that American girls do not know what to do with their arms?" "Oh, don't they, eh?" she said. "Well I'll show you." And, suiting the action to the word, made him think he was in a cider press.  
A news item gives an account of a young man attempting to commit suicide with a corkscrew. No doubt he found the bottle before he got hold of the corkscrew. A great many men succeed in committing suicide with a corkscrew, by the way, but in some cases years elapse before death results.  
"What makes you think you saw your husband's ghost last night?" "He came into my room and I called on him to stop, but he passed on as if he didn't hear me."  
"Perhaps it was really your husband." "No, I am sure it wasn't. John, poor John, would not have dared to go on without stopping."  
"You look dreadfully tired," said the sleigh to the wheel. "That's because I go round with the fellows, I suppose," said the wheel. "I get awfully slewed myself, sometimes," remarked the sleigh. "I am always pretty full when I go to a funeral, said the carriage," sticking out its tongue. Then the wheel spoke again and said: "Stop the hub-bub! Here is a couple of awful crows roads ahead."

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—DUNDAS STREET.

PROGRAMME (Continued.)

**SYNOPSIS.**

ACT I.—Gold Run, Idaho; the arrival of the stage; the rescue; Ethel discovered by her bitterest foe; Jack Mason to the rescue; Mrs. Boggs and Ethel; the story of Ethel's wrongs; Bessie goes fishing; Alec offers Ethel a home; do you accept it, little one? Shake, Jack, shake.

ACT II.—Bess and Ethel at home; Alec and Bixby, say a word against her and I'll strangle you; you are in our power, who will protect you? I will; Jack and Bess play poker; Alec and Jack quarrel—pards for many years. After you have passed out of the game of life you'll learn that Jack Mason, gambler though he may be, was a man who would have laid down his life for you or any one who bore your name. Alec, what have you done? Saved your honor and lost my best friend.

ACT III.—The giant mine; Lemoyne and the counterfeit Wayne return to Gold Run; Ethel and Wayne face to face; Jack and Alec friends at last; you have wrecked my life, now I'll have yours; hold on Alex, "you've got that boy to live for"; leave them to me.

ACT IV.—Jack and Pat try amusing the baby; Lemoyne and Wayne in search of Bixby; the book tells a tale; the crimes and criminals of N. Y.; the arrest of Lemoyne and Wayne; Jack you're a dandy; the clouds have passed away; the happiest woman on earth is "Bess Mason," the Gambler's wife.

**MUSICAL PROGRAMME**

The Josie Mills Co. Grand Orchestra.

**PROF. GEO. WILKINS, DIRECTOR.**

OVERTURE—"Raymond".....A. THOMAS

MARCH—"Josie Mills".....FRANK P. ATHERTON

OVERTURE—"Ridiculous".....BARNARD

(Respectfully dedicated to Manager Chas. H. Haystead.)

CORNET SOLO.....E. C. CARY

(Programme Continued on Page 4.)



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**London's Most Fashionable Hatter.**

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PROGRAMME (Continued.)

The Great Descriptive Fantasia

**"A DAY WITH A CIRCUS."**

**SYNOPSIS.**

PART I.—The Parade.—"Here they come!" The Band—The Drum Corps—The Bagpipes—The Plantation Singers—The Orchestron—The Chimes—Barnum's Big Bell—The Colored Band—The Chinese Band (introducing a genuine Chinese melody)—Scenes on the Circus Grounds—The Italian Count and his hand-organ—Side Show, Lectures, etc.

PART II.—The Performance—Rush for Tickets—Passing through the Animal Tent—Rush for Seats—The International Parade (America, Germany and France represented)—The Trapeze Performance—The Comical Elephant Dance—*The Wild West Contingent*.—Indian War Dance (introducing a genuine Indian melody)—The Bareback Rider—"Secure your Seats for the Concert!"—The Finale.

**EXECUTIVE STAFF FOR JOSIE MILLS.**

CHAS. HAYSTEAD, ..... Sole Manager  
FRED W. ROBINSON, ..... Business Manager  
PROF. GEO. WILKINS, ..... Leader of Orchestra  
PROF. E. C. CARY, ..... Leader of Band  
J. J. OWENS, ..... Stage Manager  
ED. H. BARNSTEAD, ..... Master of Transportation

**TO-MORROW NIGHT**

**A WIFE'S HONOR**

Between \* the \* Acts

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Cor. Richmond and King Streets.  
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Branch at 220 Dundas Street.

**A Fine Organization.**

The opening of the dramatic season here on Wednesday evening, by the Josie Mills Comedy Company was one of the most notable and meritorious events Goderich has ever witnessed. Expectation was on tip toe as to how far Manager Haystead would make good his claims as to the character and extent of his organization this season, but if there was any disappointment it was of the pleasing kind. The open air concert by the splendid band on Tuesday evening, and their parade the following day in their magnificent new uniform were a surprise to any doubters, and as a result a bumper house greeted the genial Charlie on Wednesday evening. Here the band was transformed into an orchestra in full dress suits, and to say that the audience was delighted with their generous musical programme is to put it most mildly. The opening march, dedicated to Miss Mills, is a sprightly and sparkling composition, and it was handled with consummate skill and expression. But when, between the third and fourth acts of the play, the orchestra gave "A day with the Circus," they reached the climax in the delight of the audience, and everybody is ready to indorse all that Manager Haystead has claimed for this part of the company.

"The Gambler's Wife" was the opening play and a better production of its class has rarely been witnessed here. The story of the Berte Harte order, a tale of mining days in Idaho, and it was presented with smoothness and all round evenness that commends Mr. Haystead's judgement in the selection of his people. Miss Mills herself is an established favorite here, and her representation of "Bessie Fairfax," the uneducated but true hearted heroine of the mining town, was most natural and artistic. Her support by Frank Ambrose and J. J. Owen, was very effective, and indeed every character was represented with a pleasing naturalness and good taste.

Last night the closing performance was "The Old Kentucky Home," but it was concluded at too late an hour for notice here. Manager Haystead deserves the presence wherever he goes with this fine organization, of every lover of good music and clean drama, and no one here but will wish him a remunerative season as a reward for his enterprise. We might also mention the paper and lithographs used by this company are the finest ever used by any attraction playing this town.—*Goderich Star*.